

AMERICAN ART NEWS.

Vol. VI. No. 8.

NEW YORK, DECEMBER 7, 1907.

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EXHIBITIONS.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
C. J. Charles.—Works of art.
Detroit Publishing Co.—Reproductions of American artists in Facsimiles and Carbons.
Durand-Ruel Galleries.—Paintings of the French Schools.
Ehrich Galleries.—Exhibition of early Spanish and Italian masters.
James Fay.—Antiques.
Fifth Avenue Art Galleries.—Furniture and art objects, December 9, 10, 11.
Gimpel and Wildenstein Galleries.—High-class old paintings.
Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
Macbeth Galleries.—Paintings by American artists.
Montross Gallery.—Paintings by American artists.
Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.
Oehme Galleries.—Modern Dutch and French paintings.
Scott & Fowles.—Special display modern Dutch paintings.
H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Goupil Gallery.—Society of Twenty-five Painters.

Paris.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Minassian Galleries.—Persian and Arabian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co.—Original old Japanese color prints, December 9.

Fifth Avenue Art Galleries.—Italian furniture and art objects consigned

to Errico Brothers, December 11, 12, 13, 14, 2.30 P. M. Also valuable jewelry, December 12, 13.

Europe.

Paris.—Hotel Drouot. Old coins, December 19 and following days.

Paris.—Hotel Drouot. Collection of Alfred Robaut, Wednesday, December 18.

On the occasion of the anniversary of the date of his gift of American paintings to the nation, December 18, William T. Evans will be given a dinner at the Lotos Club.

A MADONNA BY FRANCA.

The reproduction of a beautiful Madonna by Francesco Raibolini (called Francia), which appears on this page, gives only an idea of the original picture, which is in the private collection of Mr. Leon Hirsch of this city.

The picture comes from an old Spanish family, long resident in Havana, and had been in their possession for over a century, having been brought from Europe by the first of the family who emigrated to Cuba. In spite of its great age the colors are warm and glowing and the picture is splendidly preserved.



MADONNA.

By Francia (1450-1518)

In private collection Mr. Leon Hirsch, New York.

ART TREASURES IN DANGER.

A special cable to the Herald says: Great indignation has been excited in art circles by a Parliamentary report on the subject of provincial museums. It mentions that the Lyons gallery, containing masterpieces of Delacroix and Courbet, is contiguous to the college kitchens, where fire may break out at any minute. Montabau, which has five thousand Ingres drawings, displays only six hundred, the remainder being buried in portfolios, owing to lack of space. Of 260 provincial museums only 150 have guards, so that thieves and vandals can operate in them unhindered.

Francia, according to Vasari, was born in Bologna in 1450 and died about 1518. The characteristics of his Madonnas are their oval faces, soft dark eyes, rich warm colors and delicate finish. He rarely painted the human ear and the hands are generally long and knuckleless. He was a friend of Raphael, with whom he exchanged letters and was on terms of close intimacy.

"His work," says Williamson, "in grouping, ruddiness of flesh, glossy sharpness of contrasting tints, and clean outlines, has much affinity with the later Madonnas of Raphael." His paintings are in all the prominent galleries of Europe.

PRESIDENT FOR FREE ART.

In his message to Congress, read at Washington on Tuesday, President Roosevelt puts himself on record as opposed to the art tariff as follows:

There should be a national gallery of art established in the capital city of this country. This is important, not merely to the artistic, but to the material welfare of the country, and the people are to be congratulated on the fact that the movement to establish such a gallery is taking definite form under the guidance of the Smithsonian Institution. So far from there being a tariff on works of art brought into the country, their importation should be encouraged in every way. There have been no sufficient collections of objects of art by the government, and what collections have been acquired are scattered and are generally placed in unsuitable and imperfectly lighted galleries.

It is said that at the forthcoming session of Congress an appropriation of at least \$5,000,000, and possibly \$10,000,000, will be asked for the erection of a National Gallery of Fine Arts at Washington.

INTERNATIONAL MEMORIAL TO WHISTLER.

The following circular letter has been sent out:

"Admiration for the genius of the late James A. McNeill Whistler has moved those in England who revere his memory and his work to subscribe for a memorial sculpture by Auguste Rodin to be placed in Whistler's home, Chelsea, London.

"The English committee, composed of M. J. E. Blanche, Lord Grimthorpe, Wm. Heinemann, Prof. E. Lanteri, John Lavery, Joseph Pennell, the Earl of Plymouth, D. C. Thomson and H. Wilson, have appointed an American committee to secure the modest amount needed for a replica of this memorial in the United States. English subscriptions have aggregated over \$2,000.

"You are cordially invited by the American committee to become one of those who are joining in this tribute to the genius of Whistler, and your subscription, of whatever amount, will stand as testimony of your interest in the ideals represented by this American master of painting.

"Lists of American subscribers will be published from time to time. Some of the English subscribers are: Rudyard Kipling, George Meredith, the Lord Provost of Glasgow, William M. Rossetti, H. Beerbohm Tree, Lady Colin Campbell, Major General Sir Ian Hamilton, Claude Phillips, E. A. Abbey, Sir Lawrence Alma-Tadema, Lord Redesdale, Lionel Cust, Lady Archibald Campbell, Austin Dobson, Edmund Gosse, Henry James, Sydney Lee, the Earl of Plymouth, Hon. Whitelaw Reid, John S. Sargent, and Mrs. George Bernard Shaw.

"Subscriptions should be made to any of the following American committee: William M. Chase, 303 Fifth Avenue, N. Y.; Richard Watson Gilder, Century Magazine, N. Y.; Robert Underwood Johnson, Century Magazine, N. Y.; Bryson Burroughs, Metropolitan Museum, N. Y.; Halsey C. Ives, Museum Fine Arts, St. Louis; Edmund C. Tarbell, Tavern Club, Boston; Harrison S. Morris, Oak Lane P. O., Phila.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

Among the young students of the National Academy who have come to the fore is Miss Margaret Wiechman, who, from her earliest days, showed an aptitude for animal sketching and sculpturing. She is now engaged in modeling in clay from life in the Bronx Zoo, and some of her work is on view at Tiffany's. Miss Wiechman returned from her home at Wainscott, L. I., some time ago, having spent the summer working in color.

The senior students of architecture from Columbia who are taking a course in drawing at the Academy under Francis C. Jones, have finished drawing from the antique and are now working from life with good results.

The composition class of the Academy has been given in the past subjects chosen from the Bible, but this term George W. Maynard, who is in charge of this class, has given subjects which lend themselves to ancient or modern treatment. This is much more to the satisfaction of the students. The subject for the next lecture is "A Tale of Shipwreck."

A portrait has been received from Paris by the Academy, painted by H. H. Aronson, who received the Mooney scholarship a year ago, and an advancement as well as a change in manner of his work is to be noted, proving that the influence of Whistler must be felt in the Paris Ateliers.

The Association of Graduates and Students of the New York School of Applied Design for Women will hold an art sale for the benefit of the business register at the school, No. 200 West Twenty-third street, to-day, from 11 A. M. to 9 P. M.

Col. Henry B. Wilson, president of the School of Applied Design for Women, gave a reception to the students of the school yesterday afternoon at his residence on West End Avenue. The students spent some delightful hours in studying Col. Wilson's collections of art objects and his pictures.

A dance was given by the Art Students' League last Saturday as a welcome to this year's new students. The partitions were taken down between the two life class rooms on the top floor making a fine large room to dance in, which was attractively decorated by the students with pictures, posters and palettes. The dance began at 3.30 P. M. and continued until 6.30 P. M., when supper was served in the artistically arranged tea-room. Later Mr. John Carlson, one of the most popular and talented students of the League, sang several songs, which were heartily applauded. Dancing was resumed and continued until midnight. It was the most successful private dance held in some time. Mrs. Edward Kelly, who has offered a \$100 prize for the best work done in the painting classes during the year, came in for awhile during the evening and Mr. and Mrs. Luis Mora were also present.

Mr. Mora is extremely popular with the students, his classes being so

crowded that both his illustration and men's life class have had to be divided in half.

The members of the Chase portrait class were greatly interested last week in watching Mr. Chase paint a portrait. His pupils are enthusiastic and both his portrait and still-life classes are well filled.

The first concours of the winter was held November 30. E. Speicher received No. 1 and D. Romanoffski No. 2 in the portrait painting classes; Miss E. Waite No. 1 and E. Speicher No. 2 in the life painting classes; O. Giberich No. 1, A. Tanelli No. 2 and W. Taylor No. 3 in the life drawing classes; E. Chase and N. Eckley received Nos. 1 and 2 respectively in the sketch class; W. Taylor No. 1 in the composition class; Russell Cheney No. 1 and Miss Louise Curran No. 2 in the antique classes.

The illustration class of Cooper Union Woman's Art School under Benjamin West Clinedinst has been studying designs for magazine covers. Each week the class has a new subject to work on. Last week's subject was autumn.

The students of the designing class with Miss Hobson as teacher are now studying for the first time wallpaper design.

Mrs. Barry, a well-known model, posed for the portrait class last week.

During Thanksgiving week the attendance at Cooper Union was small, as many of the students went home for the holiday.

The exhibit by the Art School of the Y. W. C. A. of the city of New York at the Craftsman Show at the National Arts Club, running to December 11, is attracting much favorable comment.

MISS SARGENT DISAPPEARS.

Miss Elisa A. Sargent, president and manager of the New York School of Industrial Art left last week, according to the New York Herald, without previous announcement, and the only notification of her going was a notice pinned to the parlor door requesting pupils to refer all business questions to McReynolds & Hunter, attorneys. William E. McReynolds is vice-president of the school, and representatives from his law office are in possession of the house. They said that the house would be dismantled by a dealer, who had sold furnishing to Miss Sargent on the instalment plan.

Pupils of the school, most of whom are girls, and three of whom roomed in the house, said they had paid their tuition in advance for half or full terms at the rate of \$60 and \$100, and did not know to whom to appeal for a refunding. A teacher who had called in response to a note sent him by Miss Sargent told the lawyer's agents that \$45 back salary was owing to him.

Names of many prominent persons appear on the list of officers, directors and advisory committee, as printed in the school catalogue. Among those whose names are printed in the catalogue as officers or directors are Mae E. Richards, librarian; H. Preston Dawson, secretary; Robert Vonnoh, Julian Hawthorne and John Karst. As members of the advisory committee the following names are used: Nahum J. Batchelder, Rt. Rev. Mgr. Mooney, James Lough and the Rev. Anna G. Spencer.

Miss Sargent was declared a bankrupt last year and her affairs are not yet settled.

PHILADELPHIA.

The fifth annual water color exhibition opened Saturday evening last with a private view in the galleries of the Academy of Fine Arts. Says the Public Ledger: "The change of date from late spring to midwinter this year did not affect the quantity of work available, the exhibition being larger than ever before. The Academy tradition of the harmonious wall was kept well in the eye of the hanging committee—George Walter Dawson, Blanche Dillaye and John J. Dull—who may be congratulated upon their successful accomplishment of a difficult task. The jury of selection consisted of Hugh H. Breckenridge, Hermann Dudley Murphy, Violet Oakley, Frederick Ballard Williams, Thomas P. Anshutz and Carl Newman.

"The work sent from France was such a feature of the last exhibition that the visitor will first search out the paintings sent from Paris a few weeks ago. This will be found hung at random through the galleries, but when found it will prove something of a disappointment, though considerable fine work is represented. Alexandre Nozal and his similarly minded confrere, Jeanes, interest by the rich color masses they manage so deftly. Henriette Crespel shows two of her curious, overstrained canvases, eccentric in line, and revenging many a previous slighting of detail in the effort after breadth by an insistence upon fact that is almost insufferable. Of these two "Le Coffret" interests by a certain fantastic invention exhibited. Le Mains has a number of landscapes of depth and tonal quality, generally French village scenes. Vignal, a newcomer this year, is one of those who force the gentle medium of water color into masculine expression. Three vigorous renderings of land and water by Vignal are new revelations of the strength of this medium, applied in a flat wash, but with a vital color sense which puts out of the race our own Winslow Homer's attempt at the same thing. One of the latter's Bermuda scenes hangs near for convenient comparison. Le Gout Gerard will be studied for his skill in adjusted details and the harmony of atmospheric color displayed in his three paintings, "Les Tricoteuses," his "Bateaux de Peche au Soir" and a Venetian night scene. Gaston La Touche is represented by a view of Notre Dame, seen from the Seine under a stormy sky.

Off in a corridor there will be seen three drawings by Raffaelli, the first entitled "Les Deux Amis," though a sketchy bit of drawing, being not without an unaccustomed sentiment. A scene upon a race track, notable for the spirit and dash and the management of the crowds, is pervaded by that realism which has given Raffaelli's drawings of Parisian scenes an almost historical value.

Other features of the exhibition which must not be overlooked are Thornton Oakley's drawings, American in spirit, Franco-American in technique, and in realism worthy the place they occupy near the Raffaelli drawings, two portraits by Hugh H. Breckenridge and a group of landscapes by Charles Hudson, realism having here given place to the truest spirit of romanticism. Charles H. Howell, of Boston, offers a set of Italian fiesta scenes painted in the old illuminated style. Alice Schille, who each year continues more and more in self-expression, is well represented, not only in number but in excellence of the work. Jessie Wilcox Smith and Elizabeth Shippen Green have a wall

practically to themselves for their exceptionally fine work in illustration.

Two Beal prize pictures from New York, by F. Luis Mora and M. Petersen, are features of the exhibition, as is Henry B. Snell's rainbow picture, a tour de force.

Other prominent American artists who are sending work which is worthy of prolonged attention are James Henry Moser, Colin Campbell Cooper, Woodbury, Jules Guerin, Charles Warren Eaton, J. Alden Weir and Childe Hassam.

The fifth part of the famous collection of engraved portraits gathered by Chief Justice James T. Mitchell of Pennsylvania was sold at auction by Stanley V. Henkels on Thursday and yesterday.

Recent work of members of the Sketch Club is being shown in the picturesque little clubhouse on Camac street. There are no special limits to the scope of the display, exhibits in oil, water color and black and white being alike welcome. The work in illustration will be found especially interesting. The artists contributing are F. F. English, J. Wesley Little Everett L. Bryant, R. B. Farley, H. C. Geiger, George M. Harding, M. Blumenthal, Malcolm Stewart, W. T. Thomson, Edward S. Clymer, Franz Lesschafft and Fred Wagner.

The special exhibition of prints from German studios gathered by Rudolf Duhrkoop, of Hamburg, and being shown at the Drexel Institute under the auspices of the Institute Camera Club. The Camera and the Bulletin of Photography are interesting.

BOSTON.

Henry Plympton Spaulding opened a ten days' exhibition of his recent North Shore water colors on Wednesday, at his new studio.

Miss Agnes Leavitt is holding an exhibition of her recent work in water colors at her studio.

An exhibition of pictures by Miss Cecilia Beaux opened on Thursday at the Art Club.

A small collection of the recent works of W. Merritt Post has been hung in a local gallery. These 12 landscapes are typical New England subjects, painted in a steady, thorough-going workmanlike way. The compositions have been carefully thought out, the color arrangement duly considered, and the subject itself well looked over.

In another gallery is a recent picture of Abbott Graves, a well painted winter landscape, and an early fall landscape by Bolton Jones.

In the club rooms, Copley Hall, an informal exhibition and sale of sketches by some of the Copley Society members opened on November 30.

The miniature exhibition now in Kimball's galleries will go to Rhode Island School of Design, Providence, and later to Worcester Art Museum.

Joseph DeCamp is improving rapidly from an attack of appendicitis.

Says John Nutting in the Advertiser: "The collection of veritable 'Old Masters' from Ehrich's Gallery, New York, is to remain for a short time longer at Doll & Richards'. In these days of spurious works of art and fake Old Masters it is a great satisfaction to look upon the real works of such great men as Romney, Crome, Sir Peter Lely, etc."

Philip Little opens the new gallery belonging to Mr. Rowland, No. 402 Boylston Street, with a small collection of some of his recent paintings.

CALENDAR FOR ARTISTS.

BOSTON ART CLUB, corner Newbury and Dartmouth Streets.—
Seventy-seventh Exhibition, Oil Paintings and Sculpture:

Entries to be made by December 12.

Collection, New York, December 16.

Works received until December 21.

Collection other cities to be sent to Stedman & Wilder, Trinity Pl.

Opening of Exhibition, January 3.

Closing of Exhibition, February 1.

WASHINGTON WATER COLOR CLUB, Hemicycle, Corcoran Gallery:

Exhibits received, January 15.

Opening of Exhibition, January 22.

Closing of Exhibition, February 12.

ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57th St., N. Y.:

Exhibits received, January 16 and 19.

Opening reception, February 1.

Closing of Exhibition, February 22.

NATIONAL ACADEMY OF DESIGN, 215 West Fifty-seventh St., N. Y.—

Eighty-third Exhibition, Paintings and Sculpture:

Works received, February 26 and 27.

Opening of Exhibition, March 13.

Closing of Exhibition, April 18.

AMONG THE ARTISTS.

Carle Blenner, who has been in Denver, Colo., of late, where he painted full length portraits of the daughter of Mr. Lawrence C. Phipps, formerly of Pittsburgh, Pa., but now residing in Denver, is returning to New York this week and will occupy his studio here this winter.

Miss Maria Brooks has been suffering from a fall in the street, and has been confined to her studio at No. 154 West Eightieth Street. She is convalescing and hopes to be soon out again.

Wilhelm Funk is painting a full-length portrait of Mrs. Dandridge Spottiswood in his Forty-second Street studio.

Jacques Reich has made an effective etching of the late George William Curtis from a photograph furnished by Mrs. Curtis and regarded by her as the best taken of him.

Alton Wiles has taken a studio at 111 East Fifty-sixth street.

M. Evergood Blashki will hold an exhibition of his recent works in his studio, No. 33 West Sixty-seventh Street, beginning Tuesday next. The artist has made a great many friends in the ten years he has been in this country among collectors and the public interested in true art. These will doubtless be glad to hear of the event and take advantage of the opportunity of seeing his latest works. A notice of the exhibition will appear in a later issue.

Mrs. Elizabeth Gowdy Baker spent the summer traveling in California and while there she painted a number of water color and oil landscapes. On her way out she spent some time in Chicago, where she painted four portraits. Mrs. Baker has entirely recovered from a slight accident to her hand and is now settled for the winter in her studio in the Bryant Park Building, where she is busy executing some portrait orders.

William Sartain has left his studio in the Rembrandt and with all his effects has sailed for Italy, where he intends making an indefinite stay.

Louis Paul Dessar has returned to his studio, No. 27 West Sixty-seventh Street, for the winter from Lynn, Conn.

Arthur Dawson has returned from Lynn, Conn., to No. 619 West One Hundred and Thirty-fifth Street, for the winter. He had a very successful summer.

W. S. Horton, exhibits five pictures at the annual exhibition of the International Society of Water Colorists in Paris. One is an original vision of crowded housetops in London.



EARLY SPRING IN THE ROCK CREEK PARK.

By Max Weyl.

Now on exhibition Corcoran Gallery, Washington.

Among the artists who enjoyed the reading of Madam Ruge's play in German at the studio of Charles F. Naegele on December 2 were Albert Groll, Isidore Konti and Mrs. Dabo—also Dr. Baumfeld, manager of the German Theatre.

J. C. Arter, who spent the past six months traveling in Europe, has returned to New York to paint portraits. He is soon to begin one of Mrs. Clara Hill French, for whose family he painted six portraits last year. In early March he will go to London to occupy permanently his studio there. Before coming to America he painted the portraits of Lady Hasket and Mrs. Howell of London.

Henry W. Ranger spent the summer at Noank, Conn., where he painted a number of canvases. He is working at present in his Sixty-seventh Street studio.

George H. McCord is still in Venice, but expects to return to New York next month.

John Rettig is holding an exhibition of Dutch paintings at the Arcade Building, No. 1047 Broadway, which will continue until December 11.

John B. Bristol, who has been in St. Luke's hospital since August 15, suffering from paralysis, was removed Tuesday in an ambulance to the Home for Incurables at Fordham. The removal was effected under the direction of Dr. Leigh Hunt, secretary of the Artists' Aid Society.

A special cablegram to the Philadelphia Public Ledger from Paris says well-known American artists are leaving for the United States, where they expect to pass the winter. Leo Mielzner, the miniaturist and sculptor, will visit his old home in Cincinnati. George C. Aide, the young Missouri painter who has a picture in the Luxembourg, returns to St. Louis. He will give a number of exhibitions in Philadelphia, Chicago and other big cities. Paul Bartlett, whose equestrian statue of Lafayette is now being cast in bronze, expects to make a brief tour of the United States.

"I will return to Paris," he said, "when the monument is ready to set up. I shall not undertake any new

ARTISTS STRANGELY MISLED.

A special cable to the New York Times from London says: American artists in England take strong exception to the convention between Great Britain and the United States by which the latter makes a slight reduction on the duty for pictures by British painters in return for the admission of American travelers' samples duty free into the United Kingdom.

The general impression of artists seems to be that the convention, if ratified by Congress and the British Parliament, will provide such an unfair discrimination (sic!) against French, Germans, Italians, Austrians, and the people of other countries in which American artists exhibit their handiwork and sell pictures whenever the occasion or opportunity offers, that they will be subjected to reprisals and fair treatment refused them in those countries.

Joseph Pennell, the well-known American artist now here, made this point very clear in an interview.

To me and several other American artists with whom I have consulted, it looks like a deal between certain persons in England interested in politics and American shopkeepers who want to import pictures. I do not want it to be understood that I am a protectionist. At heart I believe, with many other American artists, that we should have free trade in pictures; but what we object to is this discrimination in favor of England as against other countries.

I feel very strongly in this matter, which seems to aim a blow at American artists at the expense of a free importation into Great Britain of our travelers' samples. As most articles are already allowed to enter this country duty free, only such samples will be included as California wines or tobacco from the Philippines or patent medicines. Such articles, of course, have nothing to do with art, and what is still more palpable is that a reduction of 5 per cent. of the American duty on pictures will be of no benefit to artists. Imported pictures are only bought by rich men, and they would as soon give \$10,000 for a picture as \$9,500.

The whole proposal, to my way of thinking, seems to furnish the maximum amount of irritation for the minimum amount of advantage, and I and others sincerely hope that the convention will not be ratified.

(British artists seem to regard the whole question with utter indifference. This story shows surprising ignorance of the art tariff on the part of the Times' London correspondent, the American artists resident there whom he quotes, and the usually well-informed Joseph Pennell. As a matter of fact the new agreement for a reduction of five per cent., or from twenty to fifteen per cent., in the duty on English art works brought to America is not an "unfair discrimination" against the French, Germans, Italians, etc., as by previous reciprocity conventions with those nations their art works only pay fifteen per cent. import duty here. Holland still pays twenty per cent., however, and is thus discriminated against. And what is the matter with Mr. Pennell's arithmetic: A reduction from twenty to fifteen per cent. is one of twenty-five, not five per cent.—Ed.)

Most of John W. Alexander's recent portraits have been done in hours taken from more serious work, namely, the panels for the Carnegie Institute at Pittsburgh, on which he has been engaged all summer at his studio at Seabright, N. J. This studio was built especially for big canvases, being 45 feet long, 30 feet wide and 30 high.

Among these vacation portraits, as he calls them, one of the most striking is that of Worthington Whittredge, the landscape artist, who last winter gave an exhibition at the Century Club of his work, extending over a period of fifty years.

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tano's, Avenue de l'Opera, Paris.

The office of the "American Art News" is now
prepared to procure for patrons and readers expert
opinion at a nominal rate on pictures or art objects,
to attend to the restoration, cleaning and varnishing
of pictures, and to repair art objects at reasonable rates,
to catalogue collections and galleries, print catalogues
and circulars, and to supply art information of any
kind.

In the interest of our readers, and in order to
facilitate business, we are prepared to publish in our
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of any owner or buyer to sell or purchase any
particular example.

Should any of our readers desire any special informa-
tion on art matters of any kind, we shall be glad to
put our sources of information at their service.

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Cercle Militaire, 49 Avenue de l'Opera
Credit Lyonnais, 21 Boul. des Capucines
Comptoir National d'Escompte, 2 Place de l'Opera
American Art Association, Notre Dame des Champs
Munroe et Cie., 7 Rue Scribe
Chicago Daily News, Place de l'Opera
Thomas Cook & Son, Place de l'Opera
Students' Hotel, 93 Boul. St. Michel

LONDON.

W. E. Spiers, 36 Maiden Lane

BRUSSELS.

Credit Lyonnais 84 Rue Royale

THE SOLACE OF ART.

We are a mercurial people. We fly
from the pinnacles of shining hope to
the depths of black despair. Just now
—very temporarily in our opinion—we
are in the Slough of Despond. To-day
many men see only through blue spec-
tacles. They are discouraged and de-
pressed. We call the attention of all
such to the value of Art as a comforter
and a solace. A banker, a man of large
and care-bringing affairs, recently said
to us: "At night, when I am worried
or down-hearted, when I feel that my
brain is full of cobwebs, I go into my
little gallery and spend an hour alone
with my paintings. They withdraw
my mind from business routine. They
lead me from a world of drudging real-
ism into the purer, sunnier atmosphere
of ideal conception. Their concentra-
tion of beauty acts as a cleansing pro-
cess to my nature. They give me a
moral tonic. They make the world look
happier and brighter, and I leave them
spiritually refreshed and far better able
to grapple with the hard facts of the
morrow."

This is an experience which any of
our readers can readily test for himself
or herself. The attractive galleries of

our art dealers along and near Fifth
avenue are thronged with beautiful
paintings which they are glad to ex-
hibit. Our art calendar indicates the
special exhibitions. Go into any of
these galleries and give yourself up to
the contemplation of these art works.
Ruskin has said: "Art is the expres-
sion of one soul talking to another;"
and, if you put yourself in a receptive
mind-state, these paintings will talk
to you of noble dreams and of higher
aspirations. They will beguile you into
forgetting the troubles of the hour and
will force you into a happier frame of
mind. All the more if you can afford
to acquire some new art work.

ARTISTS IGNORANT OF TARIFF
LAWS.

From the cable story from London
published in the New York Times last
Sunday, and which appears elsewhere
in our columns, it would appear that
the American artists resident there, and
notably Joseph Pennell, are strangely
and woefully ignorant of the provisions
of the American Art Tariff Laws. They
are quoted as declaiming against the
recent reduction of the duty on English
pictures imported here from 20 to 15%,
on the ground that this reduction is
discrimination in favor of English as
against German, Italian and French art.
It is passing strange that the Times
London correspondent and the Ameri-
can artists in London did not and do
not know that French, German and
Italian pictures have only paid a duty
of 15% for some years past. It is true
that England, France, Germany, Spain,
Switzerland and Italy are now all
favored with a lower import duty on
pictures than Holland and other
European countries, but as we im-
port few pictures, save from Hol-
land, from these countries, the fav-
oritism doesn't work much harm. The
duty on Dutch pictures should be low-
ered at once to the same figure as Eng-
land now enjoys, and the tariff should,
in our opinion, be entirely removed, or
give place to a specific duty of, say,
\$100, on all pictures produced during
the past hundred years.

THE WHISTLER MEMORIAL.

We publish elsewhere an appeal from
the American committee on the me-
morial to Whistler, with pleasure. The
site for the proposed replica of the
Chelsea memorial in this country has
not yet been determined. The sugges-
tion is made that this should be de-
cided by a vote of the subscribers to
the memorial, and this suggestion we
heartily endorse as both sensible and
practical.

WORCESTER BUYS A BENSON.

A painting by Frank W. Benson has
just been bought by the Worcester Art
Museum for its permanent collection.
It represents three young girls sitting
outdoors. One of them has a bowl of
nasturtiums in her lap. A glimpse of
the blue water is seen between the
boughs of trees in the background.

GIFTS TO BEAUX ARTS
ARCHITECTS.

Lloyd Warren, president of the So-
ciety of Beaux Arts Architects, an-
nounces that the society has received
a gift of \$20,000 from Mrs. Goelet, Mrs.
Harry Payne Whitney, Mrs. Richard
Auchmuty and W. K. Vanderbilt. This
will enable the society to create a fund
to defray the expenses of the Paris
prize. This, conducted by the society,
gives to the winner, by the authoriza-
tion of the French government, the
privileges of following the lectures and
of taking part in the competition of
the first class in architecture at the
Ecole des Beaux Arts of Paris. He
must, however, have already success-
fully pursued studies corresponding to
those prescribed in the second class of
that institution, for which condition he
will be allowed six months to qualify.
The winner, moreover, receives a stip-
end of \$250 quarterly, which should
last two and a half years.

Competitors for this prize must be under
twenty-seven years of age on July 1, 1908.
There will be two preliminary sketch com-
petitions and a final competition on March
7, April 6 and May 16, respectively. The
prize is open to all Americans, indepen-
dently of their connection with the Society
of Beaux Arts Architects.

This privilege of the Paris prize has been
enjoyed by the society for four years. The
three students who have already been sent
abroad received \$3,000 each on winning the
Paris prize. These sums were paid by An-
drew Carnegie, J. Pierpont Morgan and
A. D. Juilliard, respectively. With its new
fund of \$20,000 the society can send a stu-
dent to Paris every three years, allowing
him \$2,500, and hopes to raise \$40,000 more
to send a student to Paris every year.

The first student sent out, George A.
Licht, distinguished himself in every way
and stood at the head of his class. The
two men now in Paris are said by Mr.
Warren to be likewise doing remarkably
good work. At the last competition of the
Ecole des Beaux Arts one of them, Mr.
Wynkoop, was ranked first, and his junior,
Mr. Hirus, was ranked closely after him,
both receiving first medals.

The Society of Beaux Arts Architects
has established a course of study for archi-
tectural draftsmen, modelled on the system
of the Ecole des Beaux Arts, with the in-
tention of cultivating among these the prin-
ciples of their art which the members of
the society have learned in Paris.

Mr. Warren announces the names of
the winners of the Pupin prize com-
petition, prizes of \$50 and \$25, respec-
tively, offered by Professor Pupin, of
Columbia University, for the best de-
signs for the ornamental treatment of
some scientific appliance—in this in-
stance, an automobile. The first prize
was awarded to George R. Klinkhardt,
and the second to F. H. Barry. Both
men are members of the atelier of
Henry Hornbostel.

FREE ART BUREAU MOVE.

At the recent national convention of
the American Institute of Architects in
Chicago, a report was read from S. B.
P. Trowbridge, of New York, on the
movement to establish a bureau of the
fine arts, the head of which shall be a
member of the President's Cabinet.
The convention decided to send copies
of Mr. Trowbridge's report to all mem-
bers of Congress.

Mr. Trowbridge said in his report
that an attempt had been made through
The Associated Press to test the senti-
ment throughout the country and to
discover what support could be depend-
ed upon if such a measure were for-
mally proposed. The more serious
journals, almost without exception,
were favorable to the idea, but in some
cases doubt was expressed as to the
exact scope of such a bureau.

Whether favorable or not, Mr.
Trowbridge urged, the mere fact that
such a discussion had been provoked
was a decided step in advance.

ROBERT HENRI MISQUOTED.

To the Editor of the American Art News:
Dear Sir:—May I ask you the space to
correct a statement which I consider does
me an injustice?

In articles dealing with Mr. William M.
Chase's disconnection with the New York
School of Art, which have appeared in sev-
eral daily papers, I have been accredited with
the following statement, viz.:

"I believe that proportion has no part
in molding the character and spirit of the
sitter with the brush."

This statement is not mine, and I do not
wish it to go forth as mine. It is absolute-
ly contrary to my ideas of drawing. In
fact, in my instruction, I lay great empha-
sis on the importance of good proportion as
well as construction, as my pupils will bear
evidence.

ROBERT HENRI.

New York, November 30, 1907.

LETTERS FROM SUBSCRIBERS.

Editor American Art News:

Dear Sir:—There are a few questions
about art matters to which I have long
wished an answer. Perhaps you can help
me about one or two of them.

The first is regarding two French artists,
landscape painters, some of whose works
were sold at an auction in Detroit, Mich.,
between 1850 and 1870 (I think in the 60's).
Their names are Garnier and Giraud. Gar-
nier painted in this country, for I know
of a "Lake George" and a "Hudson River"
by him which were sold at that auction.
Giraud had a work called "Scenery of the
Swiss Valleys."

I have hunted for these men in the His-
tories of French Art at my disposal in the
New York and Brooklyn Libraries, and
have looked for them in all the Salon cata-
logues at the Astor Library (but their set
is incomplete for those years).

There were mentioned some artists of
these names, but I could not tell which,
if any, were those I sought, although I
believe Mdlle. Giraud painted Swiss scenes.

I should like to be sure who these paint-
ers were, and know something of their his-
tory and other works, and their value. Can
you assist me in this matter?

I should also like information regarding
the application of the copyright law.

May one copy in oils, larger size, the
plates printed in the studio, etc., without
infringing the law?

EMILY P. ST. JOHN,

Brooklyn, N. Y.

November 29, 1907.

(It will require some time and re-
search to reply to your queries as to
the artists Garnier and Giraud. Per-
haps some of our readers can supply
the information. You should apply to
the Studio for permission to copy their
plates.—Ed.)

PHILADELPHIA COIN SALE.

A silver half dime, the first coin
struck off by the United States Mint,
was sold at auction November 30 in
Philadelphia for \$21. It was one of the
most interesting historical pieces which
passed under the hammer at the coin
sale at Davis & Harvey's.

The silver for this half dime was
furnished by George Washington, and
in his first inaugural address he re-
ferred to its coinage. It was made in
1792 at the old mint at Seventh and
Filbert streets. It bears a design of a
flying eagle, and the inscription reads,
"Uni. States of America, Half Disme." The
coin, which is in fine condition,
was a part of the collection of James
Bindon, of Washington. It was bought
by S. H. Chapman, who conducted the
sale, for a Southern collector.

The sale was attended by many nu-
mismatists and record prices were ob-
tained for many coins. An unusually
fine specimen of the 1802 dime, which
Mr. Chapman declared to be the best
he had ever seen, was bid up to the
record figure of \$55, finally going to a
Western collector. The highest pre-
vious price on this coin was \$45. A
dime of 1804 sold for \$20, and one of
1796, still bearing the mint lustre,
brought \$13.50. For an uncirculated
half dime of 1794 a dealer paid \$16, and
a similar piece of 1795 brought \$7.

LONDON LETTER.

London, November 23, 1907.

The informal winter exhibitions of the Burlington Fine Arts Club, although not visible to the public or pressmen—as such—are always of great interest and a reminder of the treasures of art which are still being quietly amassed by certain English collectors.

One of the features of the present collection is a group of works belonging to the late Alfred Beit, who had the invaluable assistance of Dr. Bode, of Berlin, in forming his collection. The group includes a magnificent Ruysdael, the "Castle of Bentheim," possibly the grandest of his compositions; a remarkable "Adoration of the Shepherds" of Adrian van Ostade, Terborgh's "Lady Playing the Mandolin," "The Milkmaid," by Nicholas Maes; the "Young Woman Playing the Harpsicord," by Vermeer of Delft, and a beautiful golden genre piece, "Pedlar at a Peasant's Cottage," by Isaak van Ostade, the youthful genius who died at the early age of twenty-eight.

Among the Italian pictures the work most discussed is a recent find of Mr. Herbert Cook, a portrait of "Giovanni Onigo, a Young Nobleman of Treviso," ascribed to Giorgione. This attribution is rendered doubtful by a certain hardness of modeling, the red in the flesh tints and the insufficient spirituality of characterization. It is undoubtedly Giorgionesque and belongs to the first decade of the sixteenth century, but as to the exact hand it is from, experts disagree. Claude Phillips inclines to Bernardino Licino, an equally eminent Italian critic, to Pordenone, while other names mentioned are Cariani and Sebastino Luciani.

Other Italian pictures are a Madonna and Child attributed to Botticelli, but more probably a school piece, a "Nativity," tentatively assigned to Pesellino, another Fra Lippesque altar piece, "Madonna and Child with Infant S. John," attributed by Claude Phillips to Pierfrancesco Fiorentino; a portrait of a young man by Marco Basaiti from Mr. George Salting's rich collection, and an exquisite "conversation galante" by Bonifazio Veronese (Bonifazio di Pitati) from the same owner.

The English pictures include Sir Joshua's "Miss Ridge," Gainsborough's "Lewis, the Comedian, as the Marquis in 'The Midnight Hour,'" a "Heath Scene with Windmills," assigned to Cotman, but remarkably like a Crome; a superb male nude by Etty, "The Standard Bearer"; an interesting but hardly successful historical picture by Constable, "Embarkation of the Prince Regent from Whitehall on the Occasion of the Opening of Waterloo Bridge," and Zoffany's portrait of Charles Townley in his library, showing in the background the "Clytie," "Discobolus" and other sculptures now at the British Museum.

The committee responsible for the valuable loan collections of historical portraits which have been exhibited at Oxford during the past three years with so much success, is now compiling an exhaustive catalogue raisonnée of all the portraits in the possession of the university and colleges. As these amount to close on two thousand, the majority of which are quite unknown to students, it will be seen that the work, which is eventually to be published by the Clarendon Press, will be of considerable importance.

The Cape Town Art Gallery has bought Harold Knight's cottage interior, "Grace," in the style of Josef Israels from the Institute of Oil Painters for £400.

Artists should note that the exhibition of the International Society of Sculptors, Painters and Gravers in the new year will be open to non-members. Only one work may be submitted by outsiders and these should be delivered at the New Gallery, Regent street, December 30 and 31. Forms should be applied for at once and returned to the secretary, Dr. Baker, at the New Gallery by December 15.

The fine full-length portrait of an old lady in black by the young Irish painter, Gerald Festus Kelly, now one of the attractions at the Society of Portrait Painters' exhibition at the New Gallery, has been purchased by Mr. Hugh P. Lane for the new Gallery of Modern Art, which is to be opened at Dublin early in January.

Christies opened their season yesterday with a sale of porcelain when the best prices realized were 145 gns. for a pair of Chelsea figures, 62 gns. for a pair of Hooghts figures and 45 gns. for a Limoges salt-cellar 3¼ inches high.

Owing to the retirement, already announced in the Art News, of the veteran art dealer of the Haymarket, a number of Mr. McLean's popular prints from modern pictures were sold with the copyrights at Puttick & Simpson's sale rooms. The prices were not remarkable, Messrs. Raphael Tuck & Co. paying £60 for J. W. Godward's "Toilet of Venus" and £54 for "Venus Binding Her Hair," by the same. Sedcole's engravings after Joseph Farquharson's "When Winter Holds Her Sway," brought £135, Peter Graham's "Moorland and Mist" £100 and Fred Morgan's "Her First Birthday" £82.

STROZZI PALACE FATE UNCERTAIN.

A special cable to the Sun from Rome says: An unusual complication follows the death of Prince Strozzi. He had led a very gay life, and in the pursuit of pleasure he spent not only all his own fortune but a large part of the dowry of his wife.

In his will Prince Strozzi left his palace to the state and his collection of pictures to the city of Florence. The gift was really in the nature of a sale, as by accepting it the government would have to pay to the widow the sum of 2,000,000 francs and to the two surviving brothers a further sum of 400,000 francs. It is interesting to note that the will of the Prince was drawn up in September of the present year, and it is considered by many as a premeditated act to prevent the Princess from ever occupying the family palace.

There have been many rumors in recent years of the intended sale of the palace and its gallery to an American, but they have been denied. In order to accept this gift the government will have to pass a special act, and it is hardly likely that it would be considered advisable to spend so much in the purchase of a palace which could be used to advantage for neither a museum nor an art gallery.

GREAT FRESCO DAMAGED.

A special cable despatch to the Sun from Rome says workmen employed upon the electric lights in the palace of the banker Vicenza have irreparably damaged Angelo Busato's celebrated fresco. The plaster has been scratched and peeled away by ladders that were placed against the wall and otherwise defaced and broken by nails.

The extent of the damage leads to the belief that it was done from motives of revenge and not through negligence or by accident.

PARIS LETTER.

Paris, November 27, 1907.

Among the dealers there is a better feeling this week. Business is not quite so dull and some orders have been secured.

"This morning," said Mr. Minassian, "I have sent to England some unique specimens of the Persian ceramics of the fifteenth century. Of the small lot which I brought with me, from my last journey, there now remain only these." And he showed some magnificent Davestan plates in a perfect state of preservation. They are genuine works by the Persian artists who lived in the mountains of Iran towards the end of the fifteenth century. The ornamentation is exceedingly rich and tasteful and the work, as a whole, much superior to that of the Rhodesian school.

Messrs. Hamburger Frères have added some remarkable objects to their extensive galleries, already replete with art treasures.

Well worth a careful survey is a magnificent suite of six marble bas-reliefs by some unknown Italian artist of the fifteenth century. They are remarkable in style and well preserved and represent various scenes in the life of the Virgin. Also notable is a salon entirely furnished in old Beauvais tapestry, with a sofa, eight easy chairs and four chairs, all in carved wood, fully gilt, forming a striking suite. The room itself has four panels, also in Beauvais tapestry from designs by Boucher. The Saxe collection of this house is becoming more and more comprehensive and is said to be now the largest in Paris.

The well-known painting by Goya, "A Carnival Scene," has been bought by Mr. George Neumans, Jr., from the Stouchkin collection, together with a magnificent Greco "Christ at Simon's House." At the Ravaisson sale Mr. Neumans purchased a masterly terracotta by Donatello, "Christ Praying."

The Rikoff sale will take place at Geo. Petit's Galleries, not in the hotel, next week.

At the Hotel Drouot a painting by François, "Excavating at Pompeii," was sold at \$410. A bronze by Barye, with a fine patina, "Walking Lion," fetched \$310. A number of eighteenth century fans, from the Chappey collection, reached prices averaging from \$20 to \$40 each.

The Petit Palais has been enriched by a present from Jules Maciet, notably two pastels by Dagnan Bouveret, depicting the artist's wife and son, and a young girl's portrait, by James Tissot. Other gifts to the same museum are a portrait of Fritz Thaulow and wife, by Alfred Roll, a pastel by Renoir, and a portrait of the impressionist painter, Berthe Morizot, with her daughter.

In a few days at the Hotel Drouot will be sold Mr. Michel's collection. Mr. Michel was one of the oldest and shrewdest connoisseurs in Paris, and his collection includes some remarkable articles.

Frank A. Bridgman will shortly appear before Paris in a new role, when his completed symphony will have its first public production with a full orchestra. Portions of the symphony have already been played at Vichy and Monte Carlo. Mr. Bridgman is now putting the finishing touches to the orchestration. Mr. Bridgman will probably send all the paintings which recently composed his notable exhibition in Paris to America for exhibition.

ARTISTS WAR IN PARIS.

A special cable to the New York Times from Paris says: The American Art Association, which numbers among its members all the younger American painters and sculptors in Paris, has declared war on that dignified club called the Society of American Painters in Paris.

For many years the latter society, whose membership is composed almost exclusively of men of international reputation, has been a close corporation, controlling entirely America's participation in all official art exhibitions on the Continent. Whenever a foreign government or a continental art club wished America's participation in its salon an invitation was addressed to the Society of American Painters, and outside artists assert that the society has used these privileges to constitute a monopoly of honors and emoluments against artists not in its good graces. These assert that the Decoration Trust, as it is called, never gave them an opportunity to exhibit at big expositions or to receive recognition from foreign governments.

To combat this ancient tradition, which has given rise to much bitterness in the American art colony in Paris for years, the members of the Art Association are now quietly organizing the greatest exhibition ever given in the history of that organization. Not only will the best recent works of its most gifted members be placed on view, but the Paris provinces will be scoured for other masterpieces by members of the association and borrowed for the occasion. All the French and foreign critics in Paris, members of official life, and representatives of the various embassies, will be invited to inspect the work. At the same time the suggestion will be offered that in the association alone is to be found representative American talent abroad.

"It is a notorious fact," said a member of the association the New York Times's correspondent to-day, "that while practically every member of the Society of American Painters in Paris is decorated with the Legion of Honor, not more than three or four members of that petrified body are doing anything for the cause of American art. In fact, very few of them continue to paint. In the course of years it has become a purely political organization, holding a monopoly of official recognition."

"If the forthcoming exhibition at the American Art Association fails to break this monopoly, we will try other means; but the younger American artists in Paris have decided that this ancient injustice must end."

MOVING DA VINCI'S "LAST SUPPER."

An Associated Press cable from Milan says: Because new streets are to be opened near the old Church of Santa Maria delle Grazie, in the annexed convent of which the famous painting by Leonardo da Vinci representing the Last Supper is to be seen, it is probable that both church and convent will have to be demolished.

The municipal authorities are taking special measures to have the painting, which is a fresco, removed from the wall in safety, but this is difficult, as the picture has been crumbling to pieces for years because the painter did not know how to mix his colors and did not get sufficient means from the monks to provide himself with good material.

The famous painting will be carefully removed on a specially prepared frame, and will be transferred to one of the museums of this city.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Bauer-Folsom Gallery**—Miniatures by Eulabee Dix to December 30.
- Knoedler Galleries**—Landscapes by Frederic Remington and portraits by Louise Heustis to December 15.
- Lenox Library**—Drawings by Jacquemart and etchings by Prunair.
- Macbeth Galleries**—Works of John La Farge to December 12.
- Metropolitan Museum**—Open daily. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery**—Pictures by Childre Hassam, December 11-28.
- National Arts Club—Society of Craftsmen**—Exhibition arts and crafts to December 11.
- Tooth Gallery**—Miniatures by Alyn Williams to December 21.

EXHIBITIONS NOW ON.

At the Glaezyer Galleries, No. 33 East Twentieth Street, some seven-teen pictures and sketches, for the most part portraits by Mrs. Adele Winckler, with some Japanese wallpaper and designs, are now on view. The pictures and sketches are slight and have more of promise than fulfillment. The designs are clever and show rarely good decorative feeling.

Twelve recent paintings by Frederic Remington and a few portraits by Louise Huestis are on view at the Knoedler Galleries, No. 355 Fifth Avenue, through December 14. The Remington pictures are characteristic. The artist has not yet ceased to be an illustrator while becoming a painter. His color is softening and becoming more natural, but the chief quality of his work is still dramatic choice of subjects and fierce action. He portrays the wild rough life of the West of twenty years ago, perhaps, with pardonable exaggeration, but still with an intensity that thrills us as no other American artist has done or can do. The "Fight On," the "Downing the Nigh Leader," the "Navajo Raid" and the "Trail of the Shod Horse" are pictures that especially move and stir the emotions. They tell of a wild life and adventure that would rouse the most slothful of dilettantes to attention.

Miss Huestis, a former pupil of William M. Chase, has been coming to the front with rapid strides among American woman portrait and figure painters the past five years. She draws well and correctly and her recent portraits show a broader brushwork, particularly those of Mrs. Herbert Brown and Mr. Newton, which greatly strengthens her work. Excellent likenesses are those of Capt. I. L. Lyons, of New Orleans; of Henry Dimock, Miss Hewitt and Miss Rosalie Jonas.

Portraits and copies of old masters in European galleries by Elisabeth R. Finley, are shown in the Powell gallery. Among the former are those of Mrs. Dandridge Spotswood and the Marchesa Piccollelis. Among the copies is one of Joshua Reynolds's "Innocence" and one after Boucher in the Louvre.



EULABEE DIX.
Sketch by F. S. Church.

A little display of eighteen miniatures by Miss Eulabee Dix, which opened on Tuesday last at the Bauer-Folsom Galleries, No. 396 Fifth Avenue, and will remain open there thorough December 31, shows that the artist has been making good advance in her refined and decorative work the past two years. The revival of late years in the fashion and taste in miniatures has led too many who have not the artistic ability, taste and experience into the painting of these "pictures in petto," and there are exhibited far too many weak examples of weaker painters. It is therefore all the more refreshing to see and study this little display, whose numbers are not only well drawn and painted, but are delicate and delicious in color, decorative and charming in subject and pose, and all marked by an originality which makes them each worthy of study.

Miss Dix, who has just returned to New York from two successful years of study and work in London and Paris, studied originally at the St. Louis Museum of Fine Arts and afterward with William J. Whittmore and I. A. Josephi. Perhaps the most attractive of the miniatures she now shows are an unfinished three-quarter length one of Mrs. Ogden Mills, another of same size of Miss Beatrice Mills and others of Mrs. Brookfield, Miss Brewer, Miss Stuart, Miss Sara Villiers and the Countess Fabbricotti, and a charming decorative study, "In Her Grandmother's Gown."

An exhibition of some twenty-four portraits by Harrington Mann is on at the New York School of Art, No. 2237 Broadway.

Thirty-eight pictures by John La Farge, for the most part water colors, and with few exceptions familiar to lovers and admirers of his work, are on view at the Macbeth Galleries, No. 450 Fifth Avenue, through December 12. The colorist par excellence among modern American painters, Mr. La Farge's work is always worthy of close and long study. Here are several of those Tahiti and Samoan studies which gave to many their first real idea of the wondrous coloring and beauties of the South seas and here also are the originals of his sketches for Christ and his Disciples at Emmaus in the Copenhagen Museum and even an early Newport oil. The little display is one of the most interesting in many a day.

Charles Henry White in his exhibition of some sixty-five recent etchings of picturesque bits of New York, Phila-

delphia, New Orleans, Boston, Richmond, Charleston and Salem, Mass., now on view at the Montross Galleries, No. 372 Fifth Avenue, reveals himself as not only a master of the needle, but also as the possessor of a rare artistic taste and knowledge of composition and architecture. Some of his work, especially in his Charleston plates, is almost Whistlerian and suggests that Whistler missed much in not knowing Charleston. Equally good are his etchings of old corners in Richmond, Va., and Salem, Mass., and New Orleans, while he makes even New York picturesque and gives new charm to Philadelphia's well-known out-of-the-way seclusions. The exhibition which will last through to-day is a delight and Mr. Montross is to be congratulated in thus introducing a man who can make even American cities picturesque.

PEN AND BRUSH EXHIBIT.

The Pen and Brush on Sunday entertained the honorary members of the organization at tea in the rooms of the club, No. 30 West Twenty-fourth street. Of the seven members, six are writers or painters. The one exception is Ann Seton, only daughter of Ernest Thompson-Seton, who, at her birth, five years ago, was elected a life member of the organization, of which her mother is president. The women entertained were Mrs. Charlotte B. Coman, Mrs. Elizabeth H. Custer, Mrs. Kate Douglass Wiggin Riggs, Mrs. E. M. Scott, Mrs. Ruth McEnery Stuart and Miss Laura Hills.

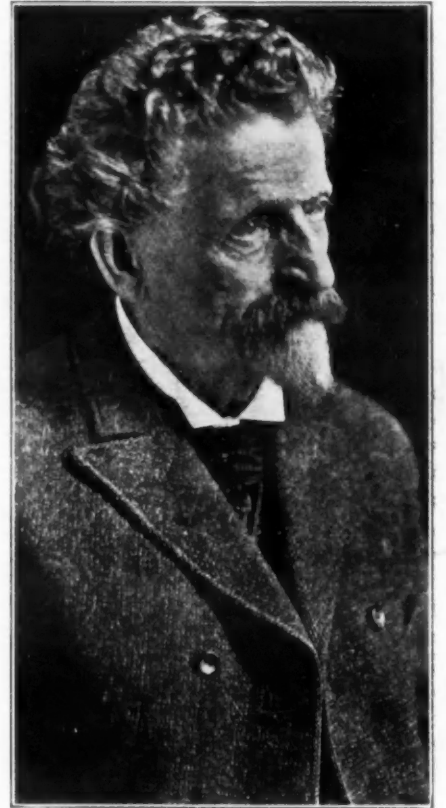
The annual sketch exhibition of the club last week in the rooms of the club contained over one hundred pictures by about twenty-five club members, only members having been permitted to enter their work. At the annual exhibition, which takes place later in the season, outsiders are permitted to exhibit. The exhibition included a variety of subjects. Rhoda Holmes Nicholls showed a study of roses, two or three marines, and a woman picking flowers in a field, and C. B. Coman a number of sketches made at her summer home at Quaker Hill. Grace Fitz Randolph showed old Nantucket houses and a bit of Washington Square, Genevieve Cowles some sketches for stained glass, and G. Timkin Fry sheep pictures, Mrs. A. L. Wyant sent little landscapes and Jean McLean Johansen some figure studies.

F. W. Redmond showed flower pictures and Myra B. Stafford also sent some landscapes, still lifes and a Japanese design. Ethel Hore also showed still life and landscapes.

Helen Watson Phelps sent figures with landscape, and Alice Schille some foreign things, as did also Emma Lambert Cooper. E. M. Scott showed some out-of-door bits, and H. M. Turner outdoor pastels.

MUNICIPAL ART SOCIETY EXHIBITION.

Francis Newton, the son of the Rev. Heber Newton, as chairman of the exhibition committee of the Municipal Art Society has sent out preliminary notices for the seventh annual spring exhibition of the society. In these important annual displays, remarkable for being the only exhibitions concerned primarily with the problems of Municipal Art, the effort is made to indicate each year the advance made along the varied lines of city embellishment, in architecture, sculpture, mural painting, landscape gardening and the beautifying of streets and avenues.



MAX WEYL.
Now honored by a Seventieth Birthday Exhibition, Corcoran Gallery, Washington.

An exhibition of paintings and sketches by Mr. Max Weyl is now being held in the Hemicycle Hall of the Corcoran Gallery of Art in recognition of the seventieth anniversary of the artist's birth. Mr. Weyl came to Washington in 1861 and a few years later began his career as a painter. He is self-taught, but is a close student of nature and possesses to a great degree the true artistic temperament. Recognition came to him moderately early and though his way has been laborious, it has been attended with success. He sent a picture to the first Prize Fund exhibition in New York which was not only accepted and well hung but sold the opening night, and his canvases have been shown from time to time in other notable exhibitions. One of his pictures is included in the permanent collection of the Albright Gallery, Buffalo, two are in the Corcoran Gallery at Washington, and one has just been purchased by a number of his friends and presented to the National Gallery. He has made a specialty of landscapes and painted chiefly scenes in the vicinity of the national capital. His brushwork is broad, vigorous and individual and his subjects uncommonly well chosen.

NEW YORK LECTURES.

- Saturday, December 7 (8 P. M.), Cooper Institute, 8th Street and Fourth Avenue, Manhattan.—Charles H. Caffin, "The Vogue of the Peasant Picture."
- Monday, December 9 (8 P. M.), Public School 27, 418 West 28th Street, Manhattan.—Preston W. Search, "The Greatest Pictures in the World."
- Wednesday, December 11 (4 P. M.), Pratt Institute, Brooklyn, N. Y.—Prof. Walter S. Perry, "The Later Periods of Greek Sculpture."
- Wednesday, December 11 (8 P. M.), Public School 165, 108th Street near Amsterdam Avenue, Manhattan.—Alexander T. Van Laer, "Painting in England."
- Wednesday, December 11 (8 P. M.), Y. M. H. A. Hall, 92d Street and Lexington Avenue, Manhattan.—Preston W. Search, "The Greatest Pictures in the World."
- Thursday, December 12 (4.30 P. M.), Art Building, 174 Montague Street, Brooklyn, N. Y.—Dr. Daniel A. Huesch, "The Highest that Art can Do."
- Thursday, December 12 (4.30 P. M.), Columbia University, Room 311 Havemeyer Hall.—Prof. A. D. F. Hamlin, "Architecture, Renaissance and Modern." (Pay Course.)
- Thursday, December 12 (8 P. M.), New York Public Library, 112 East 96th Street, Manhattan.—Preston W. Search, "The Greatest Pictures in the World."

STANFORD WHITE SALE.

SESSION NOVEMBER 27.

Marbles, stained glass and ornamental iron work, for the most part antique or of the Italian Renaissance period, were disposed of at the third afternoon's sale of the Stanford White collection at the American Art Galleries November 27.

An elaborate Henri Deux mantel-piece fetched only \$400. It was in black and white, with supporting fluted pillars with Corinthian capitals, surmounted by a life-sized bust, and was estimated to be worth \$8,000.

The highest price of the afternoon was \$1,375, paid for a series of stained glass windows illustrating the Crucifixion. The same buyer purchased two single windows for \$350 and \$170 each. Many of the larger pieces, marbles for the garden, which have been on exhibition at the Tiffany studios, were sold from photographs. Among the purchasers were Mrs. Cooper Hewitt, who paid \$25 for a marble medallion, "Mina da Fiesole," and \$100 for a pair of Corinthian capitals; R. S. Minturn paid \$130 for an old Italian carved stone well curb and \$15 for the bronze head of a king. Miss Hewitt also bought a cardinal's coat of arms in white marble for \$17.50. Miss Whitney, L. N. P. Stokes and W. P. Eno and W. B. Dinsmore were purchasers, and Edson Bradley paid \$700 for a large antique stone mantel. Mr. Bradley was one of the largest purchasers at the sale. The total returns for the day were \$20,057, and for the three days \$73,034.

SESSION NOVEMBER 29.

The closing session of the supplementary sale on Friday evening, November 29, realized \$10,578.50 for about forty pictures and sixty antique frames, making a total of \$83,612.50 for the sales of three afternoons and one evening.

The highest price paid was \$725, by I. D. De Marguerie for "Portrait of René Du Puy Du Fou," by François Clouet. Of the four decorative wall panels, illustrating events in Roman legendary history, Commodore Elbridge T. Gerry paid \$550 each for the panels "Mucius Scaevola Defying Lars Porsena" and "A Roman Battle Gari Melchers paid \$350 for "The Rape of the Sabines."

Following are the pictures sold, with artist, title, buyer and price:

J. H. Twachtman, Wild Flowers; John Gellatly, John La Farge, Landscape Study; Mrs. J. Lehman	\$27.50
Homer D. Martin, Ruins of a Chapel; Thomas Troyon	300.00
Washington Whittredge, Landscapes; "Richards"	45.00
W. L. Metcalf, The Fury of the Bacchantes; Tiffany & Co.	35.00
Early French School, Portrait of a Lady; "Ches-ter"	91.00
Francis Clouet, Portrait of René Du Puy Du Fou; H. D. De Marguerie	40.00
Watson, Fawn of Venus; W. Everts	725.00
Hogarth (attributed), The Deceitful Lover; J. Graham	550.00
Hogarth (attributed), The Telltale Mirror; J. Graham	230.00
Early French School, Portrait of a Princess; Miss Elsie De Wolfe	230.00
Early French School, A Young Prince; W. T. Emmett	50.00
Early French School, Portrait of an Austrian Prince; W. T. Emmett	40.00
French School, Phœbus and Diana; "Richards"	52.50
Giorgione (attributed), fragment of composition; W. Everts	40.00
Dagman-Bouveret, Figure of a Woman; Gari Melchers	30.00
Early Italian School, Head of a Saint; O. Ben-net, agent	80.00
Sebastien Leclerc, Blind Man's Buff	120.00
School of Moreau, Mother and Son; F. Alliton	500.00
School of Velasquez, Portrait of a Young Noble-man; Professor Bashford Dean	100.00
Early French School, Portrait; C. B. Alexander	300.00
Early Dutch School, Mother and Daughter; C. B. Alexander	150.00
Early Italian School, Nora, Sister of the Duke of Ferrara; W. T. Emmett	300.00
St. Peter Lely (attributed), Portrait of a Lady; W. T. Emmett	105.00
Unknown, Decorative Frieze; Edson Bradley	430.00
Unknown, Decorative Frieze; Edson Bradley	100.00
Unknown, A Roman Triumphal Procession, mono-chrome frieze; "Potter"	100.00
	300.00

Series of four decorative wall panels illustrative of events in Roman legend-ary history:

French School, The Rape of the Sabines; Gari Melchers	\$350.00
French School, The Sacrifice of Marcus Cur-tius; "Ellsworth"	250.00

French School, Mucius Scaevola Defying Lars Porsena; Elbridge T. Gerry 550.00
French School, A Roman Battle Scene; Elbridge T. Gerry 550.00

The panel and picture purchased by Gari Melchers will probably go to the Telfair Gallery, Savannah, Ga., of which he is art advisor.

KHAYAT AND SHOTEN SALES.

The first day's sale of the Azeez Khayat collection of Greek and Roman antiquities at the Fifth Avenue Art Galleries, November 28, brought out many bidders and buyers for the iridescent glass, Babylonian glazed pottery, bronzes, ivories, tangara figurines, scarabs, coins, beads, jades and rare Chinese porcelains. The total sum realized from the sale of 205 lots was \$2,054. The final sale of the Iwan Shoten ivory collection brought the total up to \$2,251.

SAYN-WITTGENSTEIN SALE.

The principal art objects sold at the recent Sayn-Wittgenstein sale in Munich, with the prices gained, in marks, were as follows: Silver gilt vase, 505; silver cup with cover, 505; coconut wood cup with cover, 575; 10 oval plates, 1,950; oval vase with cover, 600. Old boxes: round gold box, 606; ob-long schildpattdose, 600; round Vernis Martin box, 505.

In Meissen porcelains a Bacchus group brought 2,200; a Chinese group 2,100; a large tea kettle with holder, 505; and a cup and saucer, 800; a milk pitcher 720, and soup tureen 600, and tobacco box 1,750, and twelve pair of knives and forks, 950.

In Nymphenburg ware a Kronos brought 960, a figure of a reading maiden 805, and Munchner Schaffler with his wife, 2,000 m.

Of the Frankenthal pieces the highest figure was obtained for a soupiere with underplate for 1,400 m. A Ludwigsburg group, the "Three Graces," brought 650 m., and another, a sitting Bacchante, 2,000 m. A small blue Sevres vase fetched 200 m., and pairs of Chinese vases 2,500 m., 5,500 m. and 4,500 m., respectively.

In old furniture the prices ruled high. A Louis XV. toilette table brought 200 m., a Louis XV. armoire 5,000 m., a Louis XV. cabinet the same, and a bureau of same period 6,000 m.

WITH THE DEALERS.

A recent importation, a striking three-quarter length seated portrait of Sir John Skinner, chief Baron of the exchequer, in his robes of office, is now on view at the Scott and Fowles Galleries, No. 295 Fifth Avenue. The portrait is an impressive and dignified one, very characteristic in treatment and expression and color. The wool-sack and crimson robe with the gold insignia of office make effective accessories. In the same galleries is a three-quarter length single figure picture by Roybet, "The Philosopher," also a striking work and so strongly painted as to make it almost a modern Franz Hals. The expression and flesh coloring make the man alive as are the subjects of Franz Hals.

The exhibition of miniatures by Alyn Williams, president of the Royal Society of Miniature Painters of England, is still on at the Tooth Galleries, No. 299 Fifth Avenue. Further study of the artist's work strengthens the impression given at that he is the strongest miniature painter who has come to America.

At the Kelekian Galleries, No. 275 Fifth Avenue, the usual assortment of fine Babylonian and Persian potteries and early and modern Italian embroideries and textiles are on view.

A faithful and most attractive reproduction in color of the painting by Wordsworth Thompson of old Bruton Church, Virginia, in the Metropolitan

Museum and reproduced in last week's Art News, is on view at the Detroit Publishing Company's Galleries, No. 234 Fifth Avenue.

E. Gimpel and Wildenstein are showing in their new galleries, No. 509 Fifth Avenue, several choice examples of the early French and English schools.

Taste, judgment and sense of fitness are said to be the marks of a true connoisseur and these qualities are found in the arrangement and display of the large and varied assembly of bibelots and art objects that fill the artistic new Bonaventure Galleries at No. 5 East Thirty-fifth Street, opposite Altman's. The galleries have what the French significantly call atmosphere. This atmosphere is discernible at first entrance to the galleries and the sense of it remains during one's stay.

The exhibition of early Italian and Spanish art now at the Ehrich Galleries, No. 463 Fifth Avenue, continues to attract lovers of ancient pictures. Such eminent painters as Murillo, Goya, Salvator Rosa, Tiepolo, Licinio and Carreno are with others attractive-ly represented.

At the Fifth Avenue Art Galleries the coming week there will be an ex-

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The Tiffany studios will hold an ex- hibition of cartoons and paintings by Frederick Wilson during the weeks of December 9 and 14, daily, between ten and three o'clock, at Forty-fifth Street and Madison Avenue. This important collection includes designs from which many famous memorial windows have been made. To those interested in seeing how the cartoons are translated into glass, access to the shops will be granted.

An exhibition of fine old Japanese prints is on at the Katz Gallery, Co- lumbus Avenue, through December 13.

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